

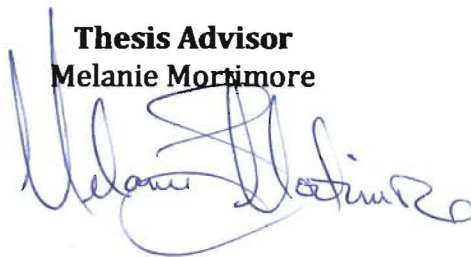
A Stitch Through Time

An Honors Thesis (HONR 499)

by

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A handwritten signature in blue ink, appearing to read 'Melanie Morrimore', is written over the printed name of the thesis advisor.

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Abstract

When I was assigned to design the costumes for University Theatre's production of *Romeo and Juliet*, I decided to not only follow the proscribed checklist of tasks necessary to successfully complete such an undertaking (which alone would hopefully guide me to a clear understanding and interpretation of the characters), but I also wanted to immerse myself in the world of the play as a lover of textiles and the rich history of textile design. Here I guide the reader through a timeline of the creative process of theatrical period costumes from the first reading of the play to opening night and discuss how my auxiliary curiosity has since led to a timely and ongoing investigation of the preservation of craftsmanship in modern textiles.

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Author's Statement

From the Past to the Present

From the first time I read *Romeo and Juliet* with this production in mind, to the day that the show opened, I had roughly five months to conceive and create over thirty period costumes. Contrary to common assumption, this does not mean that I personally sewed all of these costumes- some were pulled out of our stock of previously created garments and ten or so of our talented staff and students made the rest. The technical process, however, was preceded by months of research and discussion with the creative team. While any successful theatre production requires communication, collaboration, organization, and specification, I believe my persistent curiosity was the key ingredient that propelled this project into something bigger. Not only is *Romeo and Juliet* now the most polished example of my skills as a costume designer, but it became the gateway to educational opportunities I never anticipated.

Throughout the spring, summer, and fall, I made lists, discussed concepts, sketched, researched, re-sketched, shared, and experimented in an ever-evolving process to create clothing that represented the individuals on stage and visually pleased those wearing the clothes and those seeing them from the audience. In much the same way, clothing offstage has evolved for centuries, fueled not only by practicality, but by the aesthetic preferences of those who wear them. Just as these trends in fashion constantly shift to discard old ideas and better represent the lifestyles and ideals of a population, my design choices changed and adapted to better suit the physical needs and interpretations of the characters. Research and character analysis consumed the bulk of my time spent on this project, but it was only when we began sewing and crafting the physical garments that I became intrigued with my work's connection to the evolution of the fashion industry.

The first step to playing any role in a theatrical production, whether performer, designer, stage manager or, for some people, even an audience member, is to read the script. We are taught to read the script three times, though in my experience, it requires at least six perusals to thoroughly understand the story. The first time, one reads the play simply to enjoy the story. The designer must try to resist identifying visual themes or anticipating design choices. Sometimes this requires incredible self-control, but if the story is captivating, it is much easier to do. It is also important to enter the world of the play open-minded, without any previously conceived notions or prejudices. This step was one of the most difficult for me, not only because I had to reign in my imagination, but because I had thoroughly disliked *Romeo and Juliet* when I read it in high school. At the time, I could not identify with the choices the young couple made, and so I dismissed them as immature and foolish. I revisited the play expecting to judge them the same way, but I was surprised by how my sympathies changed when I more thoroughly explored the motivations and circumstances of the characters. During this first read-through, I let myself fall in love with some figures, hate others, mourn for the lovers, and

deeply connect with the characters emotionally. This lent me a delicate sympathy that allowed my intuition to successfully guide me through some of the more difficult choices. During the second read, I tentatively began to block out the structure of the play, to write out what happens in each of the five acts, where they take place, and briefly, how the main characters change from beginning to end. Unusually for a Shakespearean tragedy, *Romeo and Juliet* transpires over the course of just a week, so I began to consider the physical setting and the movement of the characters between locations in a fairly high paced plot. I also thought about how the story could carry such gravity when happening at a higher velocity. These musings are more related to directing choices and may not translate to the finished product on stage, but they allow me to immerse myself in the world of the play as each of the characters.

By asking myself, 'What if a page just ran up to my house and told my father that my cousin died in a duel, and I needed to run across town in late July to witness it for myself?' I could later, when designing, ask myself, 'Would I take the time to change and go out in the heat in full mourning wear, or would I run out in my day gown and grab a dark shawl to cover my face, so that my father wouldn't see me sneaking out of the house and so that I could hide my tears when I saw my cousin's body being carried away?' By exploring how these choices would be made within the social constraints of a historical, yet very real world, we are able to more convincingly present these choices in the unrealistic setting of a stage. The third time I read the play, I began to note these specific moments when characters would, or could, change clothes and mark down any specific notes in the script about their appearance. These clues could be picked up by physical descriptions in the stage directions (Shakespeare offers few of these), characters' comments about themselves and others, and references to actions that require specific garments or accessories. For example, if the young men are fighting, they need to have swords, so they need to have some way to hold the swords on their bodies, and they need to have gloves to use the swords, and they should not be wearing anything in which the swords could get tangled. I used these notes to create a list of every costume piece the characters would wear, the 'costume list,' and a 'scene breakdown, in which I plotted who would wear what when. Both of these documents went through many revisions as the designs evolved.

This process began in April, as soon as I knew I would be designing the show and even before I spoke with the director, so that I would understand the source of any ideas he presented when we first met to discuss the play. At this point, I also met the cast members and we took their body measurements, because I would be working out of town over the summer and the costume shop would begin the construction process without me. I had worked with many of the actors before, but now I could begin to visualize the characters in the context of the people playing them. Each actor in our production would bring a unique identity to his or her role, unlike any other production of the show presented before or after.

I met with the director for the first time during the last week of the spring semester, and he discussed the 'rules' of the production with me. The show would be created in a period setting, a few of the actors would play double roles, and only Juliet and Romeo could have more than two costumes (in the final production, only Juliet had more than one). He also showed me a storybook version of the play that he wanted to use as inspiration for the designs. It had paper cutouts in purple and red that illustrated scenes from the story. Eventually, this book heavily influenced the set design, but for the costumes it simply suggested the dual color palette commonly used to distinguish characters from the two houses. The biggest accomplishment of this initial meeting was to establish the specific time period in which the play would be set. The director originally chose the time period in which he said that Shakespeare originally set the play, the late 14th century. Referencing my knowledge of costume history, I realized that this period consisted of fluid draped gowns for women and cotehardies and mantles for men that, while opulent, can come across as unwieldy and feminine to a modern audience. One of the biggest trends of 14th century fashion was shaped millinery, hats with every imaginable flap and fold and structure. Aside from the fact that our shop could never build that many difficult hats from scratch, I knew that they would distract the audience from the story. Though there is a fine dose of humor in the play, the outrageous hats and pageboy haircuts would prevent the audience from taking the serious moments seriously. After I explained this to the director, I suggested that we move the setting to the Italian Renaissance, about a hundred years later. The lines of the clothing from the late 15th century are softer and more romantic, and though the men wear tights and codpieces, if done well, the tights simply show off their athletic bodies. Because so many buildings in Italy were already so old by the Middle Ages, pushing the time period forward would not drastically affect the scenic design. The director agreed with this logic, and he decided to set the show in 1499.

As soon I knew the exact time period, I began to do broad historical research. For this, I used my notes from a costume history class as a guide for finding garments specifically from the Early Italian Renaissance, which lasted from 1485 to 1515. For historical research it is important to use the most primary sources possible. For a modern period, the most trustworthy source of historical information is photography of people taken during the time, but our show was set over 300 years before the camera was invented. The next best thing I could do was study databases and collections of prominent portrait artists from the period like Leonardo da Vinci, Raphael, Botticelli, Titian, and many of their lesser known contemporaries: Agnolo di Cosimo, Francesco Furini, Fra Fillipo Lippi, Ambrogio de Predis, and many more. I created a board on Pinterest onto which I gathered all of the most inspiring and relevant images I found in this search, and to which I added many more as the project developed. I also uploaded all of my collected images to a Dropbox folder that had been created for the show. By adding images as I found them, I was able to share my ideas as they changed and grew with my director and fellow designers.

This initial brief overview of historical images aided me with the last crucial step before I left town for the summer. I went through the theatre department's large

reserve of costume pieces from other productions, on a hunt for any ready-made garments I could incorporate into the show. Using as many of these garments as possible would relieve some of the sewing labor in what we were expecting could become an overwhelming project for the costume shop. As I had not begun designing the costumes at this point, I simply wanted to photograph anything that might be useful, so that I knew what was available. Once these were documented, I had enough information to begin the real work.

There are two angles from which a costume designer must approach a show: as a concept developer working with a team to share a story in a relevant and meaningful way, and as a practitioner whose job is to ensure that no one goes onstage unclothed (unless that is the object). Until this point, I had been working primarily as a practical planner, assessing the guidelines and restrictions and collecting resources. For the rest of the design process, I would manage both in unison. I began to do in-depth dramaturgical research relevant to the costumes. I explored how people of the early Renaissance in a small city in Italy would have lived their everyday lives. Learning how families lived inside and outside of their homes helped me make decisions that would inform the characters' movement and how they would interact on stage. For example, women of that time stayed inside for the majority of their day, so they wore full-length skirts and tight bodices, which would not be possible if they had laborious jobs like many men. They would wear aprons, smocks, and pullover kitchen sleeves when working to prevent their gowns from getting dirty. Though little is specified about costume in Shakespeare's text, there are necessities of circumstance to find by studying lifestyles in the period. This also helps make choices that differentiate between class and status.

I studied the fashion inspirations (French styles) and vanities (face paint and false hair) of upper-class Italians, as well as the types of luxurious and comfortable furniture that would be in the Capulets' and Montagues' homes. I explored the ways that people would gather to celebrate a festivity or to mourn a loss. I learned that this period promoted one of the first great revivals of antiquity and spurred a fascination with all things Greek and Roman. All of these insights into early Renaissance everyday customs helped me successfully communicate these archaic characters to a modern audience in a relatable way. I also spent time reading about the broader beliefs and ideals of the people of this time. Studying male/female relationships and marriage customs helped me better understand the relationships between the married Capulets and Montagues. I learned that for the first time since before the Middle Ages, the development of the individual was considered a worthwhile pursuit. This interest in humanism would go on to inspire one of my main design concepts for the show. This background information helped me figure out how the characters saw themselves and each other, and by comparing their lifestyles to modern lifestyles, I could understand how the audience would see them too.

As I dived into dramaturgical research, I continued to amass a collection of visual research. I gathered more images of historical costume, while narrowing my search

to only those clothes from 1490-1510, in order to create a more specific look. I studied the historical landscape of Verona and, in collaboration with the scenic designer, found images of the setting so that I could grasp a sense of the world in which my characters would live. I began to explore art, both Renaissance and more modern, that communicated the themes I found interesting in the script like separation and collision, identity in youth, and irrational emotion, referencing artists from Caravaggio to Giorgio de Chirico.

In the midst of my own research, the director, myself, and the rest of the design team discussed the visual concept for the play. This concept is the crux of every area of design and ties them all into one cohesive presentation. After many conversations, the director decided that the concept he wanted to pursue was “two families held captive by their mirror image.” The Capulets and Montagues are nearly identical in their goals and desires, but because of an ancient and unexplained feud, they cannot see their similarities and exist in an irrational hatred of each other that occasionally bursts out in acts of violence. Both families are trapped, unable to move forward because of this struggle. Each designer had to interpret this concept in his or her own medium in ways that would cohesively work together. For example, the scenic designer could not literally cover the stage with mirrors because the lights reflecting off of mirrors would blind the audience and the actors. This initial stage of designing required a constant conversation amongst the design team. Weekly production meetings and presentations would eventually help us communicate our ideas and progress to the entire production team, but many more conversations took place just between the other designers, the director, and myself.

The most important implication of the design concept for the costume design was that I had to communicate that the two families are on an equal standing, while allowing the audience to differentiate between them on stage. I knew that I would be able to show similarities between houses by using the line, weight, and materials of the garments. I studied the work of other costume designers who have done the same thing, particularly Michele Clapton’s designs for the HBO series *Game of Thrones*. If she could design a world in which an audience had to keep track of seven or eight warring families, I knew that I could learn something from her to design two. I could use the same rich satins and silks and upholstery fabrics to express both families’ high social standing, and members of both families would be adorned with heavy jewelry and headpieces. If I could design the clothes for one family, it would be easy enough to transfer details over to the clothes of the other. The challenge was not only trying to differentiate the two families so that they wouldn’t blur together during the all-encompassing fight scenes, but also trying to make the two families “mirror” each other. Literal mirrors would cause countless problems, so I interpreted the concept as the two families being a reflection of each other. That idea drove me toward color as my solution. A reflection can occur in a mirror, but what was a more natural mirror at this time than a body of water? A reflection in water often obscures the small details and allows the viewer to select what he or she wants to see in the depths. Much the same, the families are blinded to the full

truth of their relationship and only see what is convenient for them at the time. A reflection in water, due its fluid nature, can also reveal shapes and colors in the ripples that cannot be captured in real life. As I pondered these qualities of reflections, I heard a song called “Fade Into You” by the cast of the TV show *Nashville*, and these lyrics made a distinct impression upon me:

If you were the ocean and I was the sun
If the day made me heavy and gravity won
If I was the red and you were the blue
I could just fade into you.

This image of the sunset seemed to connect to the story we were trying to tell. In a world where the gravity of their parents’ feud weighs everyone down, the sun and the sea (or Romeo and Juliet) are drawn to each other uncontrollably and instead of crashing when they collide, fade into each other, creating a union so beautiful that those around them are in awe. From this lyric I took the concept of colliding colors for the two houses. Instead of red, I used orange and blue as my primary color scheme, because sunsets are more often orange, and I liked the idea that true complements could create such a powerful unity. This became the main concept that would inspire all of the costume designs. The Capulets, home of the fiery Tybalt, would be rusty and fiery oranges, and the Montagues would be cool blues and teals. The neutral characters would lie somewhere in between. The Prince wore purple to show his status and to show his impartiality to either house (Mercutio sported slashes of purple as well to communicate their kinship). Paris, though of neither house, wore burgundy to show his favor of the Capulets. Minor characters were dressed mostly in neutrals, with small details to suggest any house affiliation. Though color was the driving force behind my concept, I also incorporated the idea of humanism among the younger group of characters. I wanted each of the young characters, as those with the power to change the stubborn ways of their parents, to express their own individuality in their clothing.

All of this in-depth research and concept development happened while I was out of town for the first half of the summer, so when I returned mid-June, I was ready to start sketching designs. With research images and photos of ready-made costumes at my convenience, I began to draw thumbnail sketches, then large rough sketches, and finally my final drawings, communicating with the director at each stage, discussing his ideas and concerns in addition to my own. I also developed a personal color palette and research board for each character and costume. I finally copied my final drawings and quickly painted them with a suggestion of color, in anticipation of our fabric-shopping trip that would occur in Chicago in mid-July. I presented my designs to the director, and when they were approved, I had my first discussions with the costume shop about the scope of the project. We laid out some guidelines for how many costumes we could build from scratch, how many hats and accessories and shoes we would need to purchase, etc. We talked about where we anticipated the budget would go, and how to spend it most effectively. I pulled everything from our costume stock that I intended to use and set it aside.

We then began to plan our fabric-shopping trip. I took my quickly colored renderings as a reference to the fabric store, so that I knew what I was looking for and could focus while shopping. We spent the entire day in one huge warehouse poring over fabric weight, hue, value, texture, and pattern, holding swatches against each other, examining how they would interact, and imagining how they would look under stage lights. One of the hardest lessons for me to learn was the concept of scale on and off-stage. A fabric that had gorgeous beaded detailing may only appear as a shadow from the back row of the theatre space. I had to consider all of these things for every piece of fabric that went into one of the three shopping carts we filled by the end of the day. When we checked out, we were pleased that we had collected such a huge amount of fabric for under \$1000.

When we returned from Chicago, we spread out all of the fabrics we had purchased next to my renderings and invited the director to see them. After a few minor adjustments per his suggestions and concerns, we were able to establish a completed design and move on to the next phase in the process, which was to begin the arduous construction process for the costumes. When classes started, the designers presented our designs to the cast so that they could understand the world and costumes they would inhabit in a month when the show opened. My assistant was extremely helpful when time became limited. Her organization and list-making skills kept us on track as we plunged into the final, and most difficult, part of the process: the build.

The costume shop began to draft patterns for the period gowns that Juliet, Lady Capulet, Lady Montague, and the Nurse would wear. As we did not have the time or labor resources to build period corsets for every woman, we lined the bodices with canvas, an easy solution that gave them a stiff shape without exhausting too much time on one project. We began alterations on everything I had found in storage that we could use in the show. These projects ranged from dyeing the friar's robe to attaching a period bodice to the skirt of a prom dress to reinventing doublets from the 70's and 80's. With over thirty costumes in the show, fourteen of them built from scratch, this was an immense workload for a dozen costume technicians to complete in one month. To ease some of the stress, we did our best to assign tasks so that everyone's sharpest skills were put to use. Our talented millinery student focused on the eight hats that needed to be built, my assistant learned and quickly embraced the task of creating masks for the party scene, our best student stitchers worked on the gowns, and our costume shop director (my advisor) took on the most difficult projects, the nurse's complicated headdress and fat suit. I spent most of my time during the last month answering questions, touching base with the creative team, and attending fittings with the actors, during which we would check fit and I would take notes on what had yet to be accomplished or changed.

The most interesting experience I had throughout this process was developing custom designed medallions for six of the characters through collaboration with the Ball State Metals Guild in the Art Department. I knew, when the director suggested

that he would like a few of the characters to wear large medallions on chains, that the costume shop had nothing of the sort, and that they would be expensive to buy and difficult to piece together from small pieces of jewelry. I contacted the metals guild, and fortunately, they were eager to accept the challenge. I gave them size specifications and a general idea as to color and shape, then I let their creative license take the reins. When finished, they were stunningly beautiful up close, but some of them read differently from the stage. I knew that none of the artists had any experience with this ever-frustrating concept of stage performance, so instead of asking them to fix the things that didn't work, I invited them to see a performance. That way, they could understand how distance and lighting can alter someone's appearance.

Finally, in mid September, the show opened, and as it turned out, my ambitious expectations were more than we could handle, so I had to make a few small concessions. I learned how to make these concessions smartly, though, discarding some ideas that were minor and decorative for the details that were essential to telling the story. I never could have accomplished it without many to do lists and an eager and talented support system. Because I was so proud of the hard work that everyone put into the show, I submitted my design to the regional Kennedy Center American College Theatre Festival in Saginaw, Michigan for the Theatrical Design Excellence competition in January. I also submitted my costumes for Romeo, Juliet, and Lady Capulet to the Costume Parade at the festival, where they were viewed by all attendees. I created a binder of all of my paperwork and notes throughout the design process, a folio documenting my creative visual journey, and a large poster board, on which I displayed all of my final renderings and production photos. After two presentations to two groups of professional designers, where I received incredibly constructive feedback on my work, I was selected by the festival to represent the Great Lakes region at the KCACTF national conference in Washington, D.C. In March, I traveled with my presentation to USITT (The United States Institute for Theatrical Technology) in Fort Worth, Texas, where I participated in the national Design Expo of academic theatrical designs. In late April, I once again presented my work at the national KCACTF conference, where I was able to spend four days with some of the most talented student designers in the country, speaking with knowledgeable professionals and collaborating on creative exercises, as well as seeing inspiring productions every night. I was so humbled to take part in these opportunities, but not as humbled as I became during my post-show reflections.

And On to the Future

I was with *Romeo and Juliet* for an entire year, from conception to my final presentation. Along the way I was excited to experience the array of appreciation for this work from faculty, fellow students, and juried critics. I engulfed myself with research, art, technique and beautiful textiles along this journey. And after all of this, I found that the most rewarding moment came shortly after the show opened, but not because of the positive responses or because the work was finally over. It was because I had to clean my room. I finally had time to clear out my closet, and I had gathered together a bundle of clothes to dispose of. First, I collected the few pieces that belonged to my mother to send back home, then I asked my roommates if they would like to take anything. I took out any vintage resembling pieces that I could donate to the costume shop, I saved a couple of pieces that could serve as parts of future Halloween costumes, and then I deliberated on which thrift store to send the rest. After a considerable amount of sorting and packing, I took a break, got online, and saw an alarming report that the average American household throws away (as in, into the trash bin) over sixty pounds of clothing a year. I investigated a little further into more reputable sources and found the EPA's most recent waste generation report from 2010, which states that the US generated 13.12 million tons of textile waste that year, 83.8 pounds per person and only 15% of that waste is recycled. A heavy portion of the waste rests with the textile industry, but average consumers are also responsible for an overwhelming amount of clothing being thrown away. Considering how much time I had spent belaboring over how to retire my clothes, I was shocked that the vast majority of people do not go to the same lengths. The only logical conclusion to which I could come was that other people do not love their clothes the same way that I do. Clothing and textiles are my passion and my chosen career, so I am considerate of every scrap of cloth I see, whether it is an 18th century intricate embroidery sample or a dishcloth. I started consuming every article I could find about the devolution of the textile industry, and the more I read about the insufferable working conditions in textile factories in Asia, the detrimental effects unnatural dyes are having on our rivers, and the rate at which young consumers buy and discard clothing, the more I knew that I had to try to change it for the better.

Until that point, I was ignorant of what our society is doing to the planet for the convenience of an ever-changing wardrobe. I am a theatre student, and in theatre, clothes are stored until they are used in another show, or rented to another theatre, or taken apart to make something completely different. Scraps of fabric are saved because one never knows when they might be the perfect finishing touch on a costume. Every type of sewing or crafting material is saved and creatively reimaged. On Broadway, costumes are made in small sewing shops with high quality materials by skilled stitchers being paid fair wages. Those costumes are built to withstand years of wear and tear by multiple performers. Of course, there

are ways that theatrical design and technology could be even more sustainable- innovative artists are thinking of ways to do so every day, like Ohio State's Brad Steinmetz, who designed an entire theatre facility for the 2013 World Stage Design with sustainability in mind.

Unfortunately, the fashion industry is much larger, and far fewer people are concerned with creating clothing responsibly in a world ruled by faster and faster fads and the money that they produce. In my own life, I had lovingly cared for my scrappy clothes and those of my mother and her mother, but I also bought trendy clothes thinking only of the cheap price tag, not concerned by the lack of quality. If anything, I veered away from well-made clothing, knowing that if I spent a reasonable amount of money on them, I would feel obliged to wear them long after they were no longer cool. I thrifted a considerable amount of my wardrobe, in part because I enjoyed the hunt and unpredictable nature of it, but also because it was cheaper, so I could consume more of it. This mindset has been a part of my generation our entire lives, and it has become even more forceful as we become responsible for developing our wardrobes on our own. The last time I stepped into an H&M, I immediately noticed the large signs stating, "New arrivals DAILY" and "If you don't get it now, it will be gone tomorrow." Fast fashion breeds disposable, wasteful fashion, and members of my generation are easy victims to this type of pressure, because the majority of them know nothing about clothing. If a button on their pants pops off, they do not try to mend it; buying a new pair of pants is the only solution, and it is easy to do when jeans are sold for less than ten dollars at major fashion chains. In the new film *The Next Black: A Film About the Future of Fashion*, Rick Ridgeway, leader of environmental initiatives at Patagonia, says that half of the responsibility of a garment lies with the manufacturer and half of it lies with the consumer. If that is the case, then what hope is there of helping the clothing industry when the consumers do not have the skills to solve the problems, or worse, are not even aware that the problems exist? With my small understanding of the world, I am not capable just yet of reforming the entire textile industry, but with my passion and understanding of the fibers on our backs, I could possibly reach out to those my age, invite them to open their eyes with me, and perhaps together we can make those changes that need to happen.

It was at this moment that I realized the post-graduation trip I had been planning to Iceland could become something much more meaningful. Iceland, a wonderland of sustainable efforts in clean energy, is also known for its large wool and fishing industries. I wondered what, if anything, textile manufacturers there are doing to make their products more environmentally conscious. From June to August of 2014, Sarah Fischer, Kelly McMasters, and I will be traveling to Iceland to find out. We plan to stay on a sheep farm and experience the living source of one of the more traditional clothing fibers, wool, and then follow this product to a spinning factory. We will go to a tannery where fish leather is manufactured, and we will visit textile artists along the way and see if and how they incorporate natural materials into their work. The entire time we are there, we will be blogging and creating a short documentary about the experience. In January, we will be presenting our findings in

an exhibit at the Atrium Art Gallery, where we will show the documentary as well as present our own artworks alongside those of Icelandic and Indianan artists.

In the 15th century, clothing was painstakingly sewn and embroidered and repaired by hand, and every piece of clothing was a work of art. Theatre, in the process of attempting to tell an artful story, manages to maintain a lot of the original craftsmanship and attention to detail of these early works, despite being sewn with the advances of modern technology and under great time constraints due to production timelines. Contemporary clothing production still has a lot to relearn, but hopefully we are able to unearth some people who are also interested in making the textile industry a better place for our environment and for future generations. Like Romeo and Juliet's union ultimately brings peace to their families after a tumultuous and dangerous relationship, I think the possibilities exist to bring together textile craftsmanship and accessible, desirable clothing, though it may be a long and difficult journey.

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Project Supplements

ROMEO AND JULIET

(1623 FIRST FOLIO EDITION)

SHAKESPEARE, WILLIAM, 1564-1616

ACT I, SCENE 1

Enter Sampson and Gregory, with Swords and Bucklers of the House of Capulet.

Jake SAMPSON Gregory, on my word we'll not carry coals.

Demetrius GREGORY No, for then we should be Colliars.

SAMPSON I mean, if we be in choler, we'll draw.

GREGORY Ay, while you live, draw your neck out o'th Collar.

SAMPSON I strike quickly, being moved. 5

GREGORY But thou art not quickly moved to strike.

SAMPSON A dog of the house of Montague moves me.

GREGORY To move is to stir, and to be valiant is to stand:
therefore, if thou art moved, thou runn'st away.

SAMPSON A dog of that house shall move me to stand. I will 10
take the wall of any Man or Maid of Montague's.

GREGORY That shows thee a weak slave, for the weakest goes
to the wall.

SAMPSON 'Tis true, and therefore women, being the weaker
Vessels, are ever thrust to the wall; therefore I will 15
push Montague's men from the wall, and thrust his
Maids to the wall.

GREGORY The Quarrel is between our Masters, and us their
men.

SAMPSON 'Tis all one. I will show myself a tyrant: *the violence affects everyone*
~~when I~~ 20
~~have fought with the men, I will be civil with the~~
~~Maids, I will cut off their heads.~~

GREGORY The heads of the Maids?

SAMPSON Ay, the heads of the Maids, or their Maidenheads;
~~take it in what sense thou wilt.~~ 25

GREGORY They must take it in sense that feel it.

SAMPSON Me they shall feel while I am able to stand, and
'tis known I am a pretty piece of flesh.

GREGORY 'Tis well thou art not Fish; If thou had'st, thou
~~had'st been poor John.~~ Draw thy Tool - here comes 30
of the House of the Montagues.

Enter two other Servingmen. [Abram and Balthasar]

Turn thee Benvolio, look upon thy death.
BENVOLIO I do, but keep the peace, put up thy Sword, 65
Or manage it to part these men with me.
TYBALT What, drawn, and talk of peace? I hate the word,
As I hate hell, all Montagues, and thee:
Have at thee Coward.

Fight.

Enter three or four Citizens with Clubs.

CITIZENS Clubs, Bills, and Partisons! Strike! Beat them 70
down! Down with the Capulets! down with the
Montagues!

Enter old Capulet in his Gown, Lady Capulet.

CAPULET What noise is this? Give me my long Sword, ho!

LADY CAP A crutch, a crutch! Why call you for a Sword?

Enter Montague, and Lady Montague.

CAPULET My Sword I say! Old Montague is come, 75
And flourishes his Blade in spite of me.

MONTAGUE Thou villain Capulet! Hold me not! Let me go!

LADY MONT Thou shalt not stir a foot to seek a Foe.

Enter Prince Escalus, with his Train.

PRINCE Rebellious Subjects, Enemies to peace,
~~Profaners of this Neighbor stained Steel—~~ 80
~~Will they not hear? What ho! You Men, you Beasts,~~
~~That quench the fire of your pernicious Rage~~
~~With purple Fountains issuing from your Veins,~~
On pain of Torture from those bloody hands
Throw your mistemper'd Weapons to the ground 85
And hear the Sentence of your moved Prince.

Three civil Brawls bred of an Airy word

By thee old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets
~~And made Verona's ancient Citizens~~ 90

~~Cast by their Grave-beseeming Ornaments~~

~~To wield old Partisans, in hands as old,~~

~~Canker'd with peace, to part your Canker'd hate.~~

~~Pursued my humour, not pursuing his,~~
~~And gladly shunn'd who gladly fled from me.~~
 MONTAGUE Many a morning hath he there been seen,
 With tears augmenting the fresh morning's dew, 130
~~Adding to clouds, more clouds~~ with his deep sighs;
 But all so soon as the all-cheering Sun
 Should in the farthest East begin to draw
 The shady Curtains from Aurora's bed,
 Away from light steals home my heavy Son 135
 And private in his Chamber pens himself,
 Shuts up his windows, locks fair daylight out
 And makes himself an artificial night. *→ the whole feud*
 Black and portentous must this humor prove
 Unless good counsel may the cause remove. 140
 BENVOLIO My Noble Uncle, do you know the cause?
 MONTAGUE I neither know it, nor can learn of him.
 BENVOLIO Have you importun'd him by any means?
 MONTAGUE Both by myself and many other Friends,
 But he, his own affections counsellor, 145
 Is to himself ~~(I will not say how true)~~
~~But to himself so secret and so close,~~
~~So far from sounding and discovery,~~
~~As is the bud bit with an envious worm~~
~~Ere he can spread his sweet leaves to the air~~ 150
~~Or dedicate his beauty to the sun.~~
 Could we but learn from whence his sorrows grow,
 We would as willingly give cure as know.
Enter Romeo.
 BENVOLIO See where he comes. So please you step aside;
 I'll know his grievance or be much denied. 155
 MONTAGUE ~~I would thou wert so happy by thy stay~~
~~To hear true shift.~~ Come Madam, let's away.
Exeunt [Montague and Lady Montague].
 BENVOLIO Good morrow, Cousin.

Initial musings
from director:

ROMEO AND JULIET DESIGN AND CONCEPT NOODLES

Ball State University Fall 2013

Two Families Held Captive by their Mirror Image/ Doppelgangers/ Play moves from darkness that blinds to light of hope and possibility!

Romeo and Juliet activate/ flip on each others light/aura/ energy connection which grows despite the shadowy tendrils of their families/friends/servants. They share their newfound light with Friar Laurence and Nurse (except when she chooses to fight the light sharing the news of Tybalt) Almost in a Holy Card aura type style and effect. A spiritual light..... Carravagio Paintings mysticism based on biblical myth, mystique and miracles – lots of chiaroscuro

Could we use fabrics that could actually light them up during different scenes?
Talk to Adam about lights

Bea HR

Each bearing the trace/ lines of the other but in different shades and hues – which stained glass outline is first, which second, now which, now which.....

Religious Catholic Symbolism - a Holy Card to remember the too soon gone, the tragic loss of innocence, possibility and newly discovered love.

Not really a Turf War both are capable of sharing the space - more a battle of hubris and fear and power of connection to clan/greater purpose (to protect the clan =- to maintain false, temporary sense of superiority even though it is always shifting like a weathervane on a windy day/ navigator's compass with the dial swirling at magnetic North Pole.....

*Slightly Expanded Comments/Initial Musings
on the World of Play*

The look of the production will blend the distinguished, iconic late medieval church driven architectural base of the late 14th - early 15th centuries (1390-1425) with costumes flavored from the last third of the 15th century (1480-1510) which parallels the beginning of the High Renaissance period in both Verona and Mantua, Italy.

The Capulets and the Montagues, are from noble lineage and wealth; they dress well, live in fancy surroundings, and are served by many attendants. The play and the style of its inhabitants is rich and elegant – although it portends a "fading elegance" and a putting up of appearances that the families have been unaffected financially by the feud which isn't true – it has hurt both families financially. → *put all their money into R + J → only children, only hope of the two houses*

When it comes to appearances, Lady Capulet in particular likes to stand out in a crowd. Lady Montague is also stylish but more reserved, a little less grounded, than her matriarchal rival. All in both families must be able to move with a sense of power – all in the show must have a

individualism
↓
unanimism
relevant?
personal sense of style that is appropriate for their character and an understanding of etiquette (how do I and don't I behave) as they relate with members of different classes and rival families. At the same time, there is a unique toughness and guy-guy physical swagger to the youths of both feuding families. Then to top it off, even the servants hate the rivals.

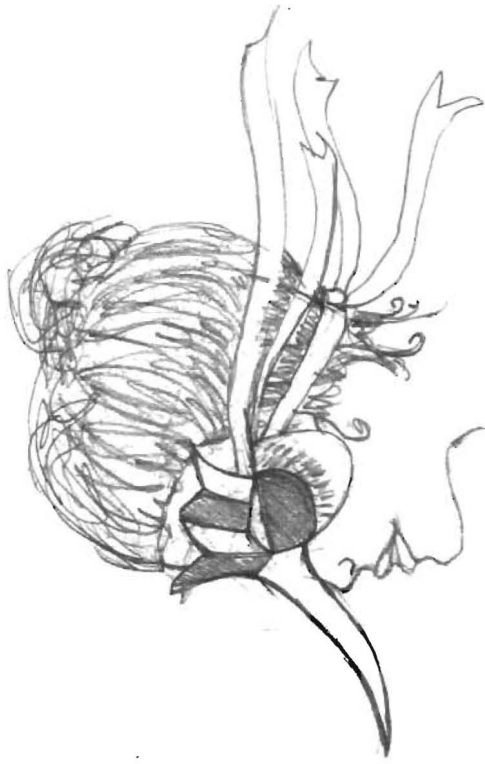
gravitas of adults vs. levity of kids

In this world ALL identify with their "team" to the exclusion of all else (looking for slights or opportunities to score points in which other suffers a loss, perhaps a public humiliation...) It's always treated as a zero sum game – when one wins, the other has to lose - always one that can ramp from 0 to 100 mph on the danger meter in seconds if the right bruise button is pushed.....Why do your characters have the specific buttons/sensitivities they have and where is your boiling point? What makes you raise your voice or your sword?

The Nurse, Friar, and Apothecary all live outside the "value boundaries" of this world? How and why are you different? What values drive your daily progress through life? What personal qualities in Romeo and Juliet cause you to get involved in such a high stakes venture? When are the three of you pragmatic/ When do you act on principle?

No Dialects please....Work on clarity / increasing your dexterity with the poetry of the verse and other challenges of the language would be lovely.

Remember your own first attempts at love - young love is awkward, amazing, halting, too forward, too shy, too unsure and often very funny because of how those qualities define conversations (both verbal and "full" pregnant pauses).



Michael said the play was originally set in the 1300s... Italian Renaissance better for costumes? Softer, more romantic lines — less bizarre shapes that will distract the audience, no one can take those headpieces seriously. ... Maybe use a more medieval shape for Nurse's headdress — for comic relief.

Interesting, we can accept nearly anything worn on the body as long as we can relate to the character's face, more likely to dismiss or mock a character if they have an ugly haircut or hat. Because we connect most strongly to the face?

SETTING

The play is set in the late fifteenth century in Italy in weathered Verona and for one fateful scene, a Mantuan slum neighborhood. Much of the action takes place in Juliet's house, which also reflects this sense of faded elegance and early signs of deterioration. The Capulets and the Montagues, the main families of the play, are from noble lineage and wealth; they still dress well, still live in fancy if aging surroundings, and are served by sufficient (though not extravagant numbers of) attendants. As the play begins they are both trying to hold on to their visions of times past without losing any more ground in the challenging present.... Their reckless and deep seated blood feud with each other has resulted in great loss to both sides – but also the deep satisfaction that came soon after when the offended family was horribly avenged for their loss. And so on.....

Romeo

→ How do we portray this as sensitivity instead of weakness?

A dreamer and romantic..... Melancholy when can't have what he wants. The family heir. Sixteen years old..... handsome, intelligent, and sensitive. Though impulsive and immature, his idealism and passion make him an extremely likable character. How does he feel about violence? How does he feel about the idea of being in love? What's different about his feelings for Rosalyn versus his feelings for Juliet? How do you know? (e.g. Romeo goes to extremes to prove the seriousness of his feelings. He secretly marries Juliet; he happily takes abuse from Tybalt; and he would rather die than live without his beloved.) How do his feelings about violence conflict with those of his friends and the world in general? How do you minimize this disconnect in your relationships with the boys? How well do you handle your sword? How does he act around his friends to fit in? Why are Romeo and friar Laurence such good friends? Why do you value his advice? What's your specific relationship with your mother and father as the play is beginning? What's it like to be friends with Mercutio? Why does Benvolio look out for you all the time? How does that affect how you guys interact with each other?

Remember your own first attempts at love - young love is awkward, amazing, halting, humbling, too forward, too shy, melodramatic and self deprecating, too unsure and often very funny because of how those qualities define conversations (both verbal interactions and "full" pregnant pauses). How do you sell yourself to the opposite sex? What are the "do's, don'ts and not sure/maybes" if you hope to be successful? What about you should you be on the lookout for?

Juliet.

→ Universally beautiful, or is only Romeo in such awe of her charms? Paris, but why does he really want to marry her?
A beautiful thirteen-year-old girl, Juliet begins the play as a naïve child who has thought little about love and marriage, but she grows up quickly upon falling in love with Romeo. Young and naïve but very intelligent with a sponge like thirst for absorbing the wonders of the world, she has a contagious curiosity about her and the boldness to explore. Because she is a girl in an

aristocratic family, she has none of the freedom Romeo has to roam around the city, climb over walls in the middle of the night, or get into swordfights. Nevertheless, she shows amazing courage and remarkable faith in trusting her entire life and future to Romeo, even after learning he killed her favorite, closest relative. She is strongwilled and defiant enough to reject an arranged marriage and flee to an unknown future away from her family forever. She is clever enough to successfully pull off her part of the plan like clockwork and brave enough to ultimately die for love's cause when the dream no longer can come true. Juliet's closest friend and confidant is her nurse, she has received a bawdy education through their many years of association together as the Nurse has no filter so she understands sex (probably more so than Romeo) although certainly still a virgin, but not love until Romeo arrives on the scene.....she understands how irresistible love's pull is at that moment she's willing to shut lifetime advisor Nurse out of her life the moment the Nurse turns against Romeo.

She is a happy, romantic, innocent but highly curious, very clever, determined and playful – overprotected but largely obedient until now.....Why is this different?

Remember your own first attempts at love - young love is awkward, amazing, halting, humbling, too forward, too shy, melodramatic and self deprecating, too unsure and often very funny because of how those qualities define conversations (both verbal interactions and “full” pregnant pauses). How do you sell yourself to the opposite sex? What are the “do’s, don’ts and not sure/maybes” if you hope to be successful? What about you should you be on the lookout for?

Friar Lawrence

A good man with good intentions . How has the feud involved you over your long career? Have you ever tried to intervene before? Why or why not?

A Franciscan friar, “trusted” friend to both Romeo and Juliet. Believes in a higher law than that decreed by man or wouldn't have married likely combustible couple. Kind, civic-minded, usually a proponent of moderation, willing to take a huge high stakes risk several times in story. Why? More than one motivation for unusual behavior? Wise, clever, helps devise elaborate deceit/ plan. Rebel if believes in the cause; Friar Lawrence secretly marries taboo lovers in hopes that the union might eventually bring peace to Verona? Are you afraid of potential danger you are bringing on yourself? Catholic holy man (how often do you say Mass and to whom in this world?) but also an expert in the use of mystical potions and herbs. Where did you learn about such things? How did your early career lead you to this position in Verona? Did you ever consider telling Brother John what was in the message to Romeo when you gave it to him or even sharing its crucial time sensitive nature? Why did you choose him?

The Nurse

Juliet's nurse, the woman who breast-fed Juliet when she was a baby and has cared for Juliet her entire life. A vulgar, long-winded, and sentimental character, the Nurse is not afraid to frequently

make inappropriate remarks and if no one interrupts quickly enough, even out of control, no filter speeches. Speak first, think after...But, until a disagreement near the play's end, the Nurse is Juliet's faithful confidante and loyal intermediary in Juliet's affair with Romeo. Does she often side with Juliet over her parents? If so, why and is that why Juliet feels she can trust her with anything? What's your relationship been like with men? Her view of love is earthy and sexual, whereas Juliet's is idealistic and based in the heart and soul. Has the Nurse ever experienced this type of love? If so, why are you single? What do you like most about yourself? What do you do especially well in a servile job, in a world based on class? You want Juliet to have a nice-looking husband, but the idea that Juliet would want to sacrifice herself for love is totally a mindfuck to you!

Tybalt

Catlike ball of fury, sexy, self assured, smooth... A Capulet, Juliet's cousin on her mother's side. Arrogant, full of himself, a show off but a handsome, fashionable one, supremely aware of courtesy and the lack of it, buttons are easily pushed, he becomes aggressive, violent, and quick to draw his sword when he feels his pride has been injured. Buttons easily pushed... Once drawn, his sword is something to be feared. He doesn't think outside the box..... He loathes Montagues. Not above baiting one into a duel. How many men have you killed? How many duels have you won by wounding opponent or them throwing in the towel? Do you feel like you have to be the protector of the Capulet brand in Verona?

Lord Capulet

The patriarch of the Capulet family, father of Juliet, husband of Lady Capulet, and enemy, for unexplained reasons, of Montague. Enjoys entertaining tremendously, perhaps a little too much. Lives sometimes as if there had been no economic concerns in recent years. Politically savvy, loves his daughter but is first a businessman who sees her foremost as an essential asset (bargaining chip) during tough times. Always seeks to upstage the Montagues. When younger, an amazing swordsman and hothead who provoked fights, now tries to oneup them socially by throwing best, huge, not really completely affordable, exclusive invite only, parties in town and forbidding Montagues and their friends from attending. Often prudent, he commands respect and propriety, but he is liable to fly into a rage when either is lacking. Loves his wife dearly and regularly lets her influence his decisions on almost anything although often thinks he wears pants in family. Describe your specific relationship with your wife before and after the play begins....Who makes all the important decisions? Why do you walk around on eggshells when she's upset with you? Why does he stop Tybalt at ball? Does he still garner respect from all those around him? If so, where does he get his gravitas from? How hands-on or well intentioned but clueless is his relationship with his daughter? Any special father daughter memories? Any special romantic memories with your wife or was the marriage arranged (or forced because of

pending childbirth)? Who hired the Nurse? What's your relationship like with Escalus's father? What do you think about having to take orders from the "kid"?

Escalus

The Prince of Verona. A kinsman of Mercutio and Paris, How many times have you had to put up with unflattering comparisons to your father, the real power in the county? How does that make you feel and react when you are in situations that allow for the exercise of your power? What's your relationship with your Dad? How did it get that way? Do you like people? Why do you want the feud to end if you really do? Do you favor one side over the other? Are you ever vindictive just because you can be? Are you ever snarky in public? Do you misuse the Watch to allow you an excessive amount of choice in what you say or do? Have you changed by the end of the play? If so, what moved you about R and J's story to transform some part of yourself? Is there a political reason for you to stop the fighting? What are the political risks if any? Have you ever had to fight in a war or duel? If so, did you kill or maim someone? How did that feel (e.g. empowering, frightening, etc.)

Paris

A young nobleman and kinsman of the Prince. He is handsome and courteous and financially well positioned which makes him a real catch to the Capulets. Have you ever lifted a hand in manual labor or to build something at any time in your life? Why isn't someone as well connected as yourself already married? Is there something wrong/offputting about you that repels women? Why now with Juliet? How much power/influence do you think you have with Capulet? How do you plan to exercise that power if he doesn't do what you say? Always a Very professional demeanor? (everything is business and a deal is a deal!)

Once Capulet has promised him he can marry Juliet, he behaves very presumptuous toward her, acting as if they are already married. Why does he do this? How does he expect her to react – does he care how she reacts?

Friar John

New to the order, kind, gentle air head, book of Mormon smile, always looks people right in the eyes, very well read but no real common sense or street smarts, very likable - almost everyone wants to mother him or to be his big brother/sister, more heart than head or body. Why do you think Friar Laurence approached you about this mission? Why didn't you ask more questions about this unusual request? Why weren't you more assertive, insistent when quarantined? How long have you been ordained? Why did you take on the holy life? What do you get out of it?

Benvolio

A favorite nephew of Montague and Romeo's best friend since childhood. Why and when do you start looking after him? What's the backstory? How does the dynamic change when Mercutio is with the two of you? He makes a genuine effort to defuse violent scenes in public places, though Mercutio accuses him of having a nasty temper in private... Why are you quick to anger? How good a swordsman are you? You also grew up in a wealthy family wanting little. So why are

your buttons so easily pushed? (Sonny in The Godfather, Joe Pesci in Goodfellas are examples of explosive tempers)

(Jacob: Practice the bully on the beach (in non-threatening ways) this summer. Observe folks – real world best, media world still helpful - with a short trigger, a chip on their shoulder, looking for an argument or a fight. We can work on the peacekeeper quality. You find the tough you NEED for Benvolio!)

Mercutio

A kinsman to the Prince, and Romeo's big brother like close friend. Talks the talk as well as he walks the walk ...a playful brawler full of wit and bite. Knows when to fight and when to avoid a fight without losing face. Grew up in poverty – the outsider in group. How does he assume a leadership role in group? What cards does he play? What kind of childhood did he have and why didn't the prince's family help them financially? How does the prince feel about Mercutio? A real guy's guy...master of one liner and sex jokes. Intense and dangerous when put in a corner. Extremely loyal to those in his tribe. Showman to a fault. Still a kid at heart when the world allows it. Big brother relationship with Romeo and Benvolio

Mercutio usually overflows with imagination and wit; sometimes strange, biting sense of humor and brooding self pity? Mercutio loves wordplay, especially sexual double entendres. He can be provoked into being quite hotheaded, and hates people who are affected, pretentious, or obsessed with the latest fashions/trends. He disagrees completely with Romeo's romanticized ideas about love – they bore him; he tries to convince Romeo to view love as foreplay to sex.

(Ethan: Practice Gilbert and Sullivan "patter" songs – work high speed (while highly articulate) on witty delivery and coloring the language in a specific way (in other words, make operative word/phrase choices). Probably a little work with Willie Wonka's speech on the terrifyingly fast ship would be productive prep also for tackling Mercutio...)

Lady Capulet

The young wife of Capulet, who gets what she wants. To refuse her is to invite the unpleasant consequences that follow from such an act. How do other's perceive you – aloof, snarky, elitist? How much have you had to do with Juliet's upbringing? What motherly functions are you comfortable with? How do you feel about being married to man so much your elder? What do you get out of the relationship? Why do you make/influence most of the major decisions facing your family? Do you have confidence in/respect for your husband still? Does your daughter remind you of yourself at your age? In what ways? Is that good or bad news or both? Why? How do you get what you want from others? Where are your buttons? Do you put on the same face in everyday household matters as you do entertaining socially? Are you nervous about losing your accustomed standard of living? What is your perspective on the feud? What're your thoughts/feelings about your daughter marrying for reasons other than love? When Juliet dies before her wedding, does some part of you die with her? When you learn the truth after her real suicide, is your reaction a different, more mature, perhaps transformed one? What is your relationship with the Nurse. In what ways have you come to depend on her over the years?

Lady Montague

The wife of Montague who hates the violence that plagues Verona. When she learns of the suicide of her son Romeo, she grieves herself to death and becomes another victim of the old family conflict. Throughout married life, she wanted more children (lost how many stillborn babies or undesirable to husband or afraid of sex or what?),...Now as play begins she is most concerned with holding on to what she has – fears losing son (growing up, getting married, getting hurt, banishment, death) as well her good life and her husband – doesn't want to grow alone so is most concerned with her little circle rather than the outside world of business, politics and other social functions like parties. How did you and lord Montague meet? How many children have you lost? How close were you to delivering each baby alive? How did you respond emotionally to the string of close calls and not so close calls? What did it do to your relationships with your husband, the world, and your remaining son Romeo? Was your marriage arranged? If so, did you ever fall in love with your husband? What do you think he sees/saw in you that makes/made you attractive to him? What does it take to make a mother die of grief?. How much have you already changed/faded in your embrace of life by the beginning of the play?

Montague

Romeo's father, the patriarch of the Montague clan and bitter enemy of Capulet for his entire life. What did you experience during your formative years to continue the feud as the patriarch? How deadly a swordsman were you? What did your family gain from this ongoing conflict? What have you lost? How much has it cost you in terms of ache? Why are you so concerned about Romeo's melancholy early in the play? What's your long term plan if you can convince the Prince to exile not execute your only son to get him back home to his mother someday? Why don't you engage in the sorts of social gatherings that Lord Capulet regularly throws for friends and family? What's your relationship with Romeo? Does he take your advice seriously and follow it? Or is he a more typical testing boundaries teenager? Why is Benvolio your favorite nephew? What's your journey as it relates to the Capulets in this story (start, fulcrum moment, ending)? Are you bitter that life has taken your considerable fear inducing physical skills away and now you must depend on others to defend you and your interests? Fiercely independent nature?

Carlo

A Capulet, Lord Capulet's favorite nephew, orphaned young and adopted as ward of the court. Very hot tempered, clever fighter. Never backs off once engaged, always has to be pulled off. Continual chip on shoulder. Wants to be the best at everything his Uncle admires. Why doesn't he speak much? Tybalt has taken him under his wing. A little younger than others but already is second in charge of clan. What is it you admire so much about Tybalt? You still have secondary position in household and sometimes are asked to help servants with some menial task. Whether you comply or not depends on who's asking. Sense of humor? Style? What do you fear most? What do you take most pride in? (Paris's page is a different character....why is he with Paris, why is he at the burial chamber, what does he see and hear, what is going to happen to him for being there after all hell breaks loose, what will he do if he somehow gets out of this mess?)

Peter

Servant to Capulets. Illiterate, can't sing to save life, yet favored servant. Head of household servants. How did he achieve such lofty status? Great sense of humor., how did he develop it? How hard do you work? Loves drama and conflict which is one reason he hates the Montagues. Also has been with family long enough that he has shared some of family's losses from feud....He is aggressive and vocally opinionated when in the presence of equals and inferiors he doesn't respect....or who provoke him (even if just slight provocation). Spends a great deal of time working alongside nurse (who outranks him)....(poor-works for tips)

Balthazar

Servant to Romeo. Romeo's personal assistant, How have you proven yourself worthy of Romeo's confidence in you that you will follow his orders exactly? How did you travel to Romeo in Mantua? How hard was it to find him? Did anyone else know what you did? Friar Laurence perhaps? How much did Romeo reveal to you of his relationship with Julia? How did you end up in this household? Why are you willing to do things that if discovered by the Montagues might get you sacked? How do you react at Romeo's speech at the burial site? Who are you most afraid of and for? Has your reaction changed when the prince arrives and you hear what happened in the tomb? How often do you associate with Abram? Does it often lead to conflict? Is this exciting, frightening, both, or what? (poor – works for tips)

Abraham

Longtime servant to the Montagues....looks for insult and chance to justifiably get remedy by punching out a Capulet. Big storyteller, can outdrink all his fellow servants easily while sharing his feats of derring-do – past, present and those in the plans – usually against the hated Capulets...Strong and tough, a vicious brawler not above cheating in a closely matched opponent...Has been in trouble legally several times because of his tendency to take matters into his own two formidable hands too often Are you married? Children? How did you get this position? (poor – work for tips))

Samson and Gregory

Servants to the Capulets – Couple of overage juvenile delinquents....Best buddies for years....Why? How did they meet? Both obsessed with sex and fighting.(and hating the Montagues). ...Gregory because he is well versed and capable at both, Samson because he doesn't want Gregory to know how inexperienced and perhaps incapable he is at both...So regularly Samson gets them in trouble and Gregory fights their way out of it. Both are highly thought of by Lord Capulet. Why is that? Why and when have they bought into the feud. In what ways have either of them been personally slighted by the other side if ever? They may be yin and yang opposites in some ways but very loyal to each other and their employers family.

(poor – work for tips)/ Even though look nothing like each other, are sometimes confused for each other in a Rosencrantz and Guildenstern sort of a way

Maria

Gregory's half sister that has always been around guys who were warriors and has always imitated them and their behaviors. After a long probation, the guys finally let you advance from gangsta wannabe to part of the Capulet tribe!. What were your trials to prove you were worthy of inclusion in the tribe? Who are you closest to? Why do you relish the battles with the Montagues so much? What if any weapons are you skilled at? In what ways do you look after Gregory/Gregory look after you? Why are you so close? What's your journey from beginning of story to end?

Lucia

Benvolio's younger sister, wants the feud to end but is prepared to fight to save her brother in the opening salvo, when she sees the Capulets outnumber her side. Your brother got you your "personal servant to Lady Montague" position. In some ways, life is cushy. But she is very "high maintenance" What does she talk/rave about? Does she seem increasingly depressed/ perhaps suicidal as the play progresses? How much of what she says and does do you share? If any, with whom? Why are you and your brother so close? What is your journey from the beginning to end of play? Don't believe you're a tomboy, but certainly a capable, somewhat independent young woman who can do things men can do (so not really Anybodys).

The Watch

The prince's special forces, two toughest fighters in Verona. Brought in from outside town so have no personal connection to either side of feud. Trained to effectively solve crimes against the crown (interrogation, crime site analysis, royal protection, tracking down criminals in hiding). How do you interact with people on the job? How did you get this job? What was your training like? What is it about this gig that is appealing to you? How do you feel about your partner? How did you develop your sense of almost seamless interplay among the two of you? What if anything scares you?

The Apothecary

An apothecary in the slummiest area of Mantua. Poor himself, he has no time for morality. Your slogan is the customer always gets the last word (if he can afford it). What's your story? What's your mystery? No one seems to know anything about you, when you arrived in this part of town, where you came from, if you ever lived outside of the shadows you are known for inhabiting. Is there anyone else in your life? How did you gain your uncanny knowledge of all cures/potions alternative and sinister? What were your dreams deferred if any? What line won't you cross? Why did you pause temporarily before giving young Romeo what he sought?

* PERIOD RESEARCH *

The Revival of Antiquity

"The study of Greek among the Italians appears, if we take the year 1500 as our standard, to have been pursued with extraordinary zeal."

"devotion to antiquity"

The Discovery of the World and of Man

"To the discovery of the outward world the Renaissance added a still greater achievement, by first discerning and bringing to light the full, whole nature of man."

"the gradual awakening of the soul of a people"

"This radical apprehension of what is characteristic is an essential condition for detecting and representing the beautiful." ... "a single feature, suggested by deep passion or insight, will often awaken in the reader a far more powerful impression of the figure described."

Society and Festivals: Costumes and Fashions

"nowhere was so much importance attached to dress as in Italy. The nation was, and is, vain; and even serious men among it looked on a handsome and becoming costume as an element in the perfection of an individual... the majority at all events showed themselves capable of varying the fashion according to their individual tastes"

- Venice and Florence had rules restraining the luxury of women's clothing and prescribing the dress of men, but fashion was freer elsewhere

- Idolized French fashions

"national passion for external display"

- Paintings of the period likely reflect the fashions of the time, but they were constantly changing

"efforts of the women to alter their appearance by all the means which the toilette could afford" - pronounced as vain, but they could not be stopped

- false hair, made of white or yellow silk

- blond was ideal, and many women would stay out in the sun to turn their hair blond

- plasters and paints for every part of the face

"the most honourable matrons, who all the year never touched paint, used it nevertheless on holidays when they showed themselves in public

- perfumes used on everything

- Comfort is key: driving over walking or riding, soft beds, costly carpets and bedroom furniture, abundance of linen, vases, tapestry, "graceful trifles,"

The Development of the Individual

"When this impulse to the highest individual development was combined with a powerful and varied nature, which had mastered all the elements of the culture of the age,, then arose the 'all-sided man'- *l'uomo universale*- who belonged to Italy alone."

"The fifteenth century is , above all, that of the many-sided men... other pursuits all passing beyond the limits of dilettantism... even the daughters of the house were highly educated... the humanist was compelled to the most varied attainments, since his political learning was not limited to the theoretical knowledge of classical antiquity, but had to serve the practical needs of daily life."

On Leon Battista:

"held every human achievement which followed the laws of beauty for something almost divine"

"the deepest spring of his nature... the sympathetic intensity with which he entered into the whole life around him. At the sight of noble trees and waving cornfields he shed tears; handsome and dignified old men he honoured as 'a delight of nature.' ... more than once, when he was ill, the sight of a beautiful landscape cured him... an iron will pervaded and sustained his whole personality, he said, "Men can do all things if they will."

"To this inward development of the individual corresponds a new sort of outward distinction- the modern form of glory" ... "this new incense, which was once offered only to saints and heroes" ... "a boundless ambition and thirst after greatness, independent of all means and consequences" ... "this age of overstrained and despairing passions and forces"

"The corrective of all highly developed individuality is found in ridicule, especially when expressed in the victorious form of wit." ... "Wit could not be an independent element in life till its appropriate victim, the developed individual with personal pretensions, had appeared. Its weapons were then by no means limited to the tongue and the pen, but included tricks and practical jokes- the *burle* and *beffe*" ... "there was heartless and pointless malice mixed up with it all, and life in Florence was no doubt often made unpleasant enough from this cause." ... "the amusing man, *l'uomo piacevole*"... "wits of higher position bear themselves like princes, and consider their talent as something sovereign" ... "personal jokes are discouraged on the grounds that they wound unhappy people, show too much honour to wrong-doers, and make enemies of the powerful and the spoiled children of fortune" ... "after the disaster which befell Rome in 1527 [Sack of Rome], slander visibly declined along with the unrestrained wickedness of private life"

Equality of Men and Women

"women stood on a footing of perfect equality with men"

but

"that communion of mind and heart which comes from the sense of mutual dependence and completion could not be developed in marriage at this time"

-Jacob Burckhardt, *"The Civilization of the Renaissance in Italy"*

"Talking of barricades, I may here remark that never was the Café de la Regence more thronged with chess-players than during the three glorious days of July, 1830. Speak of parting lovers! why 'twere easier to sunder Romeo and Juliet, than two staunch chess-players over a good game. Ten revolutions working at once around- the sun and moon dancing the *chahut*, with the stars whirling by in joyous gallopade- no wreck of worlds or systems could, I say, sever two real chess enthusiasts in the heat of battle."

Walker, George. "The Cafe De La Regence." *Chess and Chess-players: Consisting of Original Stories and Sketches*. London: C.J. Skeet, 1850. 182-83. Print.

On 3-D chess:

"The inventor contended that for chess to be more like modern warfare, attack should be possible not only from a two-dimensional plane but also from above (air) and below (underwater)."

Wikipedia "3-D chess"

Primary "concept noodle":

"Two families held captive by their Mirror Image"

Visual metaphor derived from this concept:

"The world of the Capulets and Montagues is a **game of chess** in which both sides are manipulated by the master hand of Fate."

A chessboard, when first laid out, is a mirror image. The two sides of a chess set are equal in every sense but color, just as the Capulets and Montagues are equal in every sense but name.

The feud has divided the families so harshly, and yet enmeshes them in each other's woes, just as the squares on a chess board are sharply abutted together, divided yet unable to escape each other.

The families are held captive by their inability to see the senselessness of their feud. Only the deaths of their precious children can tear down the wall they have built to divide them, much like in chess, where the only way to escape the confines of the board that holds them captive is to lose a piece (chess death).

The chessboard is a battlefield of both force and wit. There are laws that govern its moves, as the law has governed the families' feud for generations. Elimination is swift, sometimes carelessly served, and is met with equal retribution.

The two sides are at such violent odds, but in the end, it is merely a game. An excerpt from Castiglione's *The Book of the Courtier*:

"And what say you to the game of chess? It is truly an honest kind of entertainment and wit. But me think it hath a fault, for whoever will be excellent in the play of chess, I believe he must bestow much time about it, and yet in the end in bestowing all that labor, he know no more but a game."

The tragedy of the lovers' deaths lies in the fact that they were unnecessary, caused by a feud the origin of which no one even remembers. The youth are full of hope and bright prospect, driven to murder and suicide by a conflict they do not even understand. The pieces of a chess set rest at ease until a player manipulates them. It is not necessary for one side to win for peace to resume. The player must simply tire of the game and leave the pieces be. Unfortunately, Fate did not get tired of messing with the Capulets and Montagues until the bright young pieces were knocked off the board.

The historical relevance of chess:

Chess, though originally an Indian game, was finally developed into its current form in 1475. It spread in popularity through Europe during the medieval and renaissance periods. According to Baldassare Castiglione's *The Book of the Courtier*, written in 1508, chess was a respectable gentleman's pursuit during the Italian Renaissance.

Visual Application

All of the characters consumed in the feud (parents, young men, servants) could carry the weight of a chess set: stiff, aggressive, and stone cold, in varying degrees depending on how much the feud drives them and how long they have upheld it. Romeo and especially Juliet break this cast in pursuit of Love. They would be free-flowing and unearthly compared to the others, especially with each other. They rise above the feud. Their love and exuberance cannot be contained by it. Nurse (sometimes), Friar Laurence, and the Prince would also live outside the world of the feud, as they are not governed by it.

Both sides mirror each other in weight if not in exact lines and form. They must project equal strength and abilities. Neither side is more delicate than the other.

Each family will live within a certain world of color, but not the typical black and white of a chess set- those colors carry too strong a connotation of good and evil. Right now I'm thinking the Capulets will be oranges, golds, and browns, while the Montagues will be mainly blues. The orange/blue complementary scheme seems most appropriate because those colors are opposites, yet have the greatest potential for unity in nature.

Director did not want to use such a concrete metaphor, so we stuck with simply the mirror image concept.

Character Ages

(Remember huge life expectancy difference from today)

Prince Escalus (Dad still alive) 30

Paris 26

Lord Montague 45 Balthasar 18

Lady Montague 35

Romeo 16

Mercutio 18

Benvolio 17

Juliet 13 almost 14

Lady Capulet 30

Nurse 44

Capulet 42

Tybalt 19

Friar Laurence 50

Friar John 25

Sampson 21

Gregory 22

Peter 35

Abram 24

An Apothecary – 55/60

Ensemble characters - roles and ages will be sent to you asap – I know you are limited in what you can do until you know who you are playing and promise you will get more specs before end of May.....thanks for patience!

* DESIGN STATEMENT *

Verona, Italy, 1499. As the Western world is born again into one of the most productive and inspired periods of all history, two nobles families are unable to move forward, locked in their own stubborn hatred, while the world rises around them. Though a mirror image of each other, when they look at each other, they see nothing of themselves, and so out of deliberate ignorance maintain an unfounded feud that in the end extinguishes the only bright stars able to transcend it.

We decided to approach Ball State University's production of *Romeo and Juliet* as a period piece, focusing on the irrational nature of a violent feud between two families that are essentially so similar they should have nothing about which to row. I primarily researched the Italian Renaissance period, 1485-1515, as reference for my designs. In order to visually present the mirror-like reflection of the two families, the scenic artist designed a drop of Verona that was mirrored on the floor. The costume design could most effectively support this concept by using similar line and weight between the houses, but we chose to use a complementary color scheme to both show the stark division between the families. I chose to implement a blue/rust color scheme, because while opposites, those two colors have a great potential for unity in nature. The less bias a character has in the feud, the more neutral his or her color palette.

In line and weight, I separated the parents, the young fighters, and the title characters to suggest their roles in the feud. The parents are in long robes that anchor them as firmly to the ground as they are anchored in their beliefs and prejudices. The young fighters are scrappier, interested in showing off their bodies and their personalities with their unique fashion sense. A surge in individualism was a byproduct of the humanist movement of the early Renaissance. Romeo and Juliet are in soft and flowing costumes, because they alone are able to transcend the senselessness of the feud and bring unity between the households.

During this process, I was able to revamp many pieces in our collection of Renaissance doublets and work with our skilled milliners to create stunning hats for several of the characters. I also had the unique opportunity to collaborate with our campus metals department in order to design custom jewelry for some of the characters.

Scene Breakdown

ROMEO AND JULIET
Costume Design by Hannah Combs
As of July 10, 2013

Prologue

Prologue:

Chorus or Ensemble?

Act I, Scene I: **Sunday morning, Mid-July, a Street in Verona**

Samson I ----- Street Wear (uniform)
Gregory I ----- Street Wear (uniform)
Abraham I ----- Street Wear (uniform)
Balthasar I ----- Street Wear (manservant)
Benvolio I ----- Street Wear
Tybalt I ----- Street Wear
Carlo I ----- Street Wear
Capulet I
Lady Capulet I
Montague I
Lady Montague I
Peter I ----- Nurse's manservant
Lucia I ----- Lady Montague's servant
Maria I ----- Capulet tomboy
Prince I
Watchman I ----- Prince's guard uniform
Watchman II ----- Prince's guard uniform
Romeo I

Act I, Scene II: **Sunday afternoon, a Street near the Capulets**

Capulet I
Paris I
Peter I
Romeo I
Benvolio I

females:

19. Juliet: nightgown/chemise
everyday gown
detachable sleeves (4)
shoes

19.2 Juliet: smock

19.3 Juliet: flower crown
white shawl?

19.4 Juliet: black shawl

19.5 Juliet: wedding robe/train

20. Juliet: corset
underskirt
Greek gown
slippers

21. Lady Cap: chemise
corset
gown
detachable sleeves (2)
robe (reversible side 1)
hat
gloves
shoes

21.2 Lady Cap: dressing robe

21.3 Lady Cap: robe (reversible side 2)

22. Nurse: fat suit
underskirt
skirt
bodice
apron
cropped smock
headdress w/ collar
shoes

22.2 Nurse: decorative collar

23. Lady Mont: chemise
corset
gown
robe
hat
shoes

24. Maria: shirt
bodice
doublet or Italian simar
trousers/ harem pants
boots
sword

24.2 Maria: skirt for party?

25. Lucia: chemise
corset
gown
skirt
detachable sleeves (2)
apron
shoes

25.2 Masker 1: train
mask

8. Prince: robes
overrobe
hat
shoes

9. Peter: tights
robe
hat
shoes

10. Sampson: tights
shirt
doublet
shoes
sword

11. Gregory: tights
shirt
doublet
hat
shoes
sword

12. Abraham: tights
shirt
doublet
shoes
sword

12.2 Masker 2: doublet 2
shoe decoration
mask

13. Balthasar: tights
shirt
doublet
hat
shoes
sword

13.2 Balthasar: traveling cloak
13.3 Masker 3: doublet 2
shoe decoration
mask

14. Carlo: tights
shirt
doublet
shoes
sword

15. Watch 1: tights
shirt
doublet
helmet
boots
sword

15.2 Masker 4: doublet 2
shoes
shoe decoration
mask

16. Watch 2: tights
shirt
doublet
helmet
boots
sword

16.2 Masker 5: doublet 2
shoes
shoe decoration
mask

17. Friar John: robe
sandals

18. Apothecary: robes and rags
skullcap
belt w/ pouches
sandals

Costume List

ROMEO AND JULIET
Costume Design by Hannah Combs
As of July 10, 2013

Males:

1. Romeo: tights
shirt
shoes

1.2 Romeo: doublet
shoe decoration
mask

1.3 Romeo: shirt 2
sword

1.4 Romeo: traveling cloak

2. Capulet: robes
overrobe
hat
shoes

2.2 Capulet: drape?
laurels

2.3 Capulet: dressing robe

3. Montague: robes
overrobe
hat
shoes
sword

4. Benvolio: tights
shirt
doublet
hat
shoes
sword

4.2 Benvolio: mask

5. Mercutio: tights
shirt
doublet
shoes
mask

5.2 Mercutio: sword

6. Tybalt: tights
shirt
doublet
shoes
sword

6.2 Tybalt: burial shroud

7. Friar L: robe
sandals

7.2 Friar L: stole

Act V, Scene III: Wednesday night, the Capulets' tomb

Paris I.2

Gregory I

Romeo I.3.2

Balthasar I.2

Friar Laurence I

Juliet I.6 ----- add ceremonial wedding robes

Tybalt I.2 ----- covered in shroud

Watchman I

Watchman II

Prince I

Capulet I

Lady Capulet I.1 ----- reversible mourning robe

Montague I

Benvolio I

Lucia I

Maria I

Sampson I

Abram I

Peter I

Nurse I

Act IV, Scene IV: Pre-dawn Wednesday, Capulets' kitchens

Lady Capulet I.2 ----- Add shawl to dressing robe

Nurse I

Capulet I.3

3 or 4 servants?

Act IV, Scene V: Dawn Wednesday, Juliet's bedchamber

Nurse I

Juliet I.4

Lady Capulet I.2

Capulet I.3

Friar Laurence I

Paris I.2

Peter I

Sampson I

Maria I

Act V, Scene I: Wednesday afternoon, a street in Mantua

Romeo I.3.2 ----- add traveling cloak to wedding garb

Balthasar I.2 ----- add traveling cloak

Apothecary I

Act V, Scene II: Wednesday evening, Friar Lawrence's cell

Friar John I

Friar Laurence I

Nurse I
Peter I

Act III, Scene II: Monday evening, Juliet's bedchamber

Juliet I.4 ----- Nightgown
Nurse I

Act III, Scene III: Monday evening, Friar Lawrence's cell

Friar Laurence I
Romeo I.3
Nurse I

Act III, Scene IV: Monday night, the Capulets' home

Capulet I
Lady Capulet I.4 ----- Just gown, no robe
Paris I

Act III, Scene V: Dawn Tuesday, Juliet's bedchamber

Romeo I.3 ----- How undressed?
Juliet I.4 ----- How undressed?- change during scene?
Nurse I
Lady Capulet I.2
Capulet I.3 ----- Dressing robe

Act IV, Scene I: Tuesday afternoon, Friar Lawrence's cell

Friar Laurence I
Paris I
Juliet I.5 ----- add black shawl to Juliet I

Act IV, Scene II: Tuesday evening, the Capulets home

Capulet I
Nurse I
Juliet I.5
Lady Capulet I.4

Act IV, Scene III: Tuesday night, Juliet's bedchamber

Juliet I.4
Nurse I
Lady Capulet I.4

Romeo I.2

Juliet II.2 ----- Half-dressed from party

Nurse I

Act III, Scene III: Dawn Monday, herb garden of an abbey in Verona

Friar Laurence I ----- Casual robe

Romeo I.2

Act III, Scene IV: Noon Monday, a Street near the Capulets

Mercutio I.2 ----- Street Wear

Benvolio I

Romeo I.2

Nurse I

Peter I

Act III, Scene V: Early Monday afternoon, Juliet's bedchamber

Juliet I ----- Everyday Gown

Nurse I

Act III, Scene VI: Monday afternoon, Friar Lawrence's cell

Friar Laurence I.2 ----- add stole

Romeo I.3 ----- change to white shirt?

Juliet I.3 ----- add flower crown & maybe white shawl

Act III, Scene I: Late Monday afternoon, a Street in Verona

Benvolio I

Mercutio I.2

Tybalt I

Carlo I

Romeo I.3

Abram I

Balthasar I

Sampson I

Gregory I

Maria I

Lucia I

Prince I

Lady Capulet I

Capulet I

Montague I

Act I, Scene III: Sunday evening, Lady Capulet's chamber

Lady Capulet I.2 ----- Dressing Gown

Nurse I

Juliet I.2 ----- Gown with smock

Gregory I

Act II, Scene IV: Sunday evening at dusk, a Street near the Capulets

Romeo I.2 ----- Dress up with mask

Benvolio I.2 ----- Dress up with mask

Mercutio I ----- Dress up with mask

Maskers

Act II, Scene V: Sunday night, the Capulets' ballroom

Capulet I.2 ----- Dress up

Lady Capulet I.3 ----- Dress up

Romeo I.2

Peter I

Juliet II ----- Greek gown

Tybalt I

Benvolio I.2

Mercutio I

Nurse I.2 ----- Dress up accessories

Paris I.2 ----- Dress up

Sampson I

Gregory I

Maria I

Masker I (Maddie)

Masker II (Caleb)

Masker III (Mac)

Masker IV (Chris)

Masker V (Sam)

Act II, Scene I: Pre-dawn Monday, a Street near the Capulets

Romeo I.2

Benvolio I.2

Mercutio I

Act II, Scene II: Pre-dawn Monday, the Capulets' orchard

MENS

15	doublets
15	pairs shoes
13	shirts
12	tights
12	swords
8	hats
7	masks
5	robes
5	pairs shoe decorations
3	overrobes
3	pairs sandals
2	friar's robes
2	pairs boots
2	traveling cloaks
2	helmets
1	dressing robe
1	burial shroud
1	stole

LADIES

8	detachable sleeve pieces
5	gowns
5	pairs shoes
4	corsets
3	chemises
3	skirts
3	hats
2	bodices
2	robes
2	smocks
2	shawls
2	aprons
1	fat suit
1	underskirt
1	nightgown
1	shirt
1	pair trousers/ harem pants
1	doublet or Italian simar
1	dressing robe
1	wedding robe/train
1	detachable train
1	pair slippers
1	pair boots
1	flower crown
1	pair gloves
1	collar
1	sword
1	mask

* FITTING NOTES *

Name:	notes by:	Show:	Date:
Costume Piece:	notes:	Pull:	
wedding dress	<ul style="list-style-type: none"> - lengthen AMAP - sew up slit 10" at CB 	nude spunks	
Brocade gown	<ul style="list-style-type: none"> - cut off sleeves as pinned - Ask Hannah what to do about front - - let down hem AMAP 		
Bodice	<ul style="list-style-type: none"> - ok - might need more at SS after boning - - cut down dress skirt a bit further than skirt 	Purchase:	
yellow over bodice	<ul style="list-style-type: none"> - take in SS AP - let out bottom below pin 1/2" on double. 	Crafts/Accessorie Notes:	knife pouch
nightgown	<ul style="list-style-type: none"> ruche sleeve AP add ribbon tie face out hem w/ hem lace 		
		Hair and Makeup Notes:	

Misc.

* FITTING NOTES *

Name:	Karoline Feller	notes by:	Show:	Date:
Costume Piece:	notes:	Pull:		
red skirt	attach ruffle			
yellow dress	finish neckline * add panels to sleeves face out sleeve hems			
red dress	lower armholes hem AP add orange trim + red velvet trim to front and hem of skirt (2 1/2" finished width) finish neckline + armholes add yellow ruffle to back of neckline add loops for front laces (4 on each side)	Purchase:		
		Crafts/Accessorie Notes:		
		Hair and Makeup Notes:		

Misc.

Name: <u>MERTEN</u>		notes by:	Show:	Date:
Costume Piece:	notes:	Pull:		
offwhite doublet	<ul style="list-style-type: none"> - take in back seams as pinned ↳ 2nd fitting, okay? close lining seams 			
WOLF	<ul style="list-style-type: none"> - figure out how add shoulder pads to cape - split side seam - split hanging sleeve - add goofy sleeve to black shirt - remove elastic from black shirt sleeves add cuffs - add hooks at neck of black shirt - cape will not tie closed 	Purchase: → OVER		
Arnold Doublet	<ul style="list-style-type: none"> - take in sides as pinned - look for i add trim overlapping orange bias tape - make over sleeves for doublet - talk to Hannah about front closure / trim 	Crafts/Accessorie Notes: Hair and Makeup Notes:		

ROMEO AND JULIET TO DO

AS OF 19 AUGUST 2013

TTM = TALK TO MELANIE

PULL (KELSEY)

- Shoes!!!! – check sizes and pull possibilities
 - Nutcracker boots- Sam Bennett and Chris Oeschel TTM
 - Arnold- high (mid-calf) boots
 - Boots or slip-ons for males fighters (consult sketches)
 - Deeken- black or brown flats (maybe with Mary Jane strap)
 - Feller/ Perdue/ Ervin Day Dress / Paradise - flats
 - Friar John- sandals
 - Apothecary- thong sandals (distressed)
 - See if we have any mens slippers (like womens flats)
- Tights!!!!
 - Sock closet, look through mens dance tights, see if we can use any
 - Everyone needs doubles
 - Check sizes TTM
- Pouches for Apothecary's belt (earthy colors, various sizes and shapes)
- Petticoats (5)
- Jewelry (HANNAH)
 - Pearls for Lady Cap's necklace
 - Chain for Lady Cap's hat
 - Chains for Capulet's medallion
 - Chains for Montague's medallion
 - Chain for Lady Mont's chest
 - Ribbon for Lady Mont's headpiece
 - Short chain for Paris' medallion
 - Juliet small cross necklace
 - Juliet small party pendant
 - Lucia small pendant on ribbon

- Chains for Prince medallion
- Necklace for Prince
- Rags for Apothecary's hands and eye patch

TRY ON IN FITTINGS

- Hats on Watch men
-

BUY

- Black (velvet?) slippers for Merten
- Fancy slippers for Marden, Lauerman, Ervin Party, Ervin Death
- Any other shoes we can not pull
- Burgundy gimp for Tybalt's doublet
- Juliet party hair comb
- Fabric for Lucia tie-on sleeves
- Tights that we don't have

BUILD

- Codpieces- need to be the same color as tights
- Hats
 - Paris, Lady Montague's hairnet/Juliet cap, Montague, Capulet, Lady Cap, Nurse

CRAFTS

- Sun and moon appliques for Watch men
- Make a holder for vials on Apothecary's belt
- Juliet's flower crown
- 8 masks: Lauerman, Endris, Strimple, Wright, Fields, Bennett, Oeschel, Deeken

CONTACT

- Drew about what weapons gear is available
- Kevin Asselin/Mike about what we need for the fight scenes
- Pat about jewelry + does she know anyone who tools leather?
- Mike about Juliet's dagger

Ask Melanie

Juliet overskirt trim

laces for bodices

use dance tights?

kind of fabric for codpieces

cord for codpieces?

Ask Michael

How does Mantua change the Apothecary? not a lot

Cap/Mont + Servants = broadswords

Young gents = rapiers

Cap/Mont must have swords!

Mercutio is gutted → how do we do this?

Should John have a rosary too?

Laurence - loner, sparse

John - social

→ Apothecary - homeless woods wanderer

Buy

4¹/₂ yd? green velvet cording
yd. lt. yellow chiffon - Juliet's overskirt

flowers for Juliet's bouquet - wild roses, wild rose hips,
globe amaranth

white fabric for sleeve puffs, etc. - Joann's
3 yd. burnout velvet - B & J Fabrics

Watch tunic & breeches

1¹/₂ yd 54" crepe georgette for Nurse's head drape - Thai Silks

5¹/₂ yd 45" Juliet nightgown - silk/cotton batiste - Thai Silks

3 yd 45" Juliet Smock Crinkle Chiffon - Thai Silks

Tybolt's doublet - burgundy gimp

Crisp - linen, cotton batiste, ^{cotton} broadcloth

Draper - charmeuse, antique satin, challis, crepe, rayon

Hose

Talk to Dance Dept
for source

Rosco, Benvolio, Bathasar

Shoes

R + J TO DYE

Lucia blue dress →
apron (blanket) → less green stage white



Juliet smock fabric (crinkle chiffon) →
apron sleeves (linen) → stage white
everyday overdress (chiffon) →
pink T-white ← nightgown → blue light?
party dress burn-out →
← party dress sleeves



Laurence robe →



Friar John robe →



Abram doublet trim (noil) →

Capulet dip antique satin to match shirt ?

Nurse wimple, headress drape, "fan", apron → stage white

Prince tunic (noil) →



Watch tunic ~~Aboriginal~~
particolored pants →
1. gold
2. silver



Hose
+ Codpiece

Romeo

Mercutio
(+ crotch drape)

Tybalt

Gregory

Abram

Balthasar

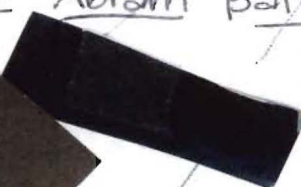
Benvolio

Paris

Peter

Sampson

Prince



R&J Condensed Budget Worksheet

date	vendor	items	total
7/29/13	Textile Discount Outlet	fabric	\$950.00
8/19/13	The Costumer	men's dance tights	\$91.95
8/28/13	Target	shoes	\$116.35
9/4/13	motorcycle superstore	boots	\$449.75
8/27/13	Judaica webstore	sandals	\$60.89
9/3/13	Kings Beauty and Fashion	wigs	\$39.99
9/3/13	Beauty 4 U	wigs	\$30.00
9/3/13	Beauty 4 U	hair supplies	\$16.45
8/14/13	B&J Fabrics	fabric - burnout velvet	\$110.04
	Target	reimbursement for tax	-\$7.61
8/14/13	Hancock Fabrics	fabric	\$66.81
8/15/13	Thai Silks	silk (some noil went into stock)	\$275.60
8/23/13	Sears	latex pillows for fat padding	\$71.98
8/16/13	Menards	cleaning supplies/gloves for R&J	\$123.93
9/9/13	Museum Replicas/Atlants Cutlery	leather sporan	\$65.95
		backordered...REFUNDED	-\$65.95
9/6/13	Urban Outfitters	black sippers	\$41.73
			-\$2.74
9/9/13	The Costumer	tights	\$135.95
9/21/13	Sally Beauty	colored hair spray	\$11.18
9/17/13	Sally Beauty	colored hair spray, hair nets, etc.	\$17.11
9/19/13	Walgreens	makeup concealer	\$9.99
9/5/13	Halloween Costumes	shirt	\$33.99
9/19/13	JoAnn	trim	\$11.76

*This purchase approved, even though it would send me over budget, because these boots are a valuable asset to the costume stock and will be used in many shows in the future.

Budget \$2,500.00
Spent \$2,810.10
Remaining -\$310.10

ROMEO AND JULIET

Dress Rehearsal Priorities

Monday

- Find suitable tights for Benvolio & Paris in case they don't arrive
- ~~Label everything~~
- ~~Put women's stuff in women's dressing room~~
- ~~Clean up dressing rooms~~
- Communicate that hats should always return to the shelf above mirrors
- ~~Move dyed tights from dye room to dressing room~~
- Still waiting for Romeo's pouch and friar sandals to arrive
- ~~Print off check-in sheet~~
- ~~Pull boot socks for Arnold, Milligan, Strimple, Wright, Fields~~
- ~~Assign dance belts~~
- Socks for Zach!
- Codpieces (could wait until Tuesday)
 - Romeo, Benvolio, Bennett Party, Oechsel Party, Tybalt, Peter, Paris' Page
 - Mercutio's crotch drape
- ~~Pull/~~ cut out necklines of T-shirts for anyone who can use them
- ~~Pull petticoats for Meg Perdue and Sarah Paradise~~
- At least pin on tie-on sleeves
 - Deeken blue dress/blue sleeves
 - Arnold doublet/green sleeves
 - Ervin yellow dress/green sleeves
 - ~~Mercutio/Tybalt?~~
- Masks
 - ~~Line with felt~~
 - Add ribbon ties
 - Mercutio's needs to be pulled on over his head... measure to fit his head?
- Frogs- check who still needs adjustments
- ~~Pick up medallions from Art Dept. (Hannah)~~
- Deeken
 - ~~Zipper for blue dress~~
 - ~~Hem yellow dress? Already done?~~
- Ervin
 - ~~Is there a closure on the yellow overdress?~~
 - ~~Make pouch for dagger... there's nothing in stock... gold velvet?~~
 - Hem train on pink dress
 - ~~Hem nightgown~~

FELER

- Zipper:
 - Find fabric to wrap under hairpiece
 - Hem gold dressing robe (could save for Tuesday)
- Leff
 - Cut black leather bodice (or save for Tuesday)
- Paradise
 - Check fat suit for potential popping? (while wearing)
 - ~~Melanie zipper, sleeves, etc.~~
 - Be able to pin long veil to headpiece
- Perdue
 - ~~Hem and zipper in dress?~~
 - Cut fichu
 - ~~Hairpiece frame should be wearable~~
- Arnold
 - ~~Do his pants need to be taken in?~~
 - Hook and eye tape closure
- Bennett
 - ~~Select Watch hat from pile on dressing room counter (size)~~
- Endris
 - ~~Try on shirt under doublet and make sure it fits- if not, reassign shirts as needed?~~
 - ~~Ask Patty- is it finished?~~
- Fields
 - ~~Add whooper popper for closure tonight?~~
- Lauerman
 - ~~Snap tape on hanging sleeves~~
 - ~~Grommets on doublet~~
 - Bind neckline in green (could wait for Tuesday)
 - ~~Peplum on doublet~~
- Lino
 - During dress- check if the color of tights is okay
 - ~~Is there hook and eye tape down the front of doublet?~~
- Marden
 - Hat wearable
- Merten
 - As much as we can
 - Can his hat be at a wearable, if unfinished, place?
- Milligan
 - ~~Try on doublet- check end of sleeves (Patty needs to see)~~
- Mitchell

- ~~Dye friar's robe dark brown- swatch sheet (could wait for Tuesday)~~
- Strimple
 - ~~Grommets in doublet~~
- Tabor
 - ~~Velvet trim on tabard~~
 - Brown trim on tabard (could wait until Tuesday)
 - Can his hat be wearable, if not finished?
- Woolf
 - Can we get the furs on the cloak?
 - Will his hat be wearable, if not finished?

Tuesday

- Add chains to medallions if not done
- Paint, sponge, or spray (?) men's rubber slippers
- Deeken
 - Finish neckline of blue bodice
 - Stitch plain apron to green bodice
- Ervin
 - Add trim to neckline of smock
 - Steam out hemline of smock
 - Sew ties to tie-on sleeves
 - Drape pink chiffon on party dress bodice
 - Add rosettes to party dress skirt
 - Cut party veil 15 inches long finished
 - Attach to hair comb (on wig in the wig room?)
 - Finish neckline/ hem sleeves of party dress
 - Add trim to neckline of nightgown
 - ~~Tie up sleeves of nightgown~~
 - Cut off/ finish sleeves of death gown (gold embroidered)
- Feller
 - Finish neckline, sleeves, etc.
- Leff
 - Shirt- hook or snap at neckline
 - Doublet- face out sleeves
- Paradise
 - Finish whatever isn't done
- Perdue
 - Finish neckline and hem sleeves
 - Reinforce armholes/ neckline of drape
 - Hem drape

- Finish hairpiece and attach Juliet cap and medallion
- Arnold
 - Sew ties to tie-on sleeves
 - Decorative closure
- Watch
 - Sun and moon appliques
- Fields
 - Toggle closure
 - ~~Finish armholes?~~
- Lauerman
 - Floral cut-outs on doublet
 - Find laces for doublet
 - Decorative ties on doublet
- Lino
 - Sew ties to tie-on sleeves
 - Gauntlet cuffs on sleeves
 - Redo leather peplum
- Marden
 - Finish cape
 - Attach chains to cape
- Merten
 - Finish what isn't done
- Milligan
 - Dye friar's robe darker brown- swatch sheet
- Mitchell
 - Cut stole
- Prescott
 - Trim for doublet
- Strimple
 - ~~Laces for doublet~~
 - ~~Sew ties on tie-on sleeves~~
- Tabor
 - Finish trims
 - Hem tabard?
 - Finish sleeves?
- Woolf
 - Add blue fur cuffs to robe

Low Priority

- Feathered hat for Maria at party?

Make sure Chelsea Cooper (ASM) knows about the robe before Juliet's "death."

Make sure we pull two racks for Juliet's changes.

Peter needs a dagger.

Mike Notes:

- Ask Mike about Jillian's hair
- ***We can see people in the wings!!!!!!!!!!!!!!***
- How did you feel about Capulet's laurels
- ***Romeo's hair whispies***

Actor Notes:

- Romeo – Pull skirt down when off stage
- ***We can see people in the wings!***
- Show Jess how to wear flower crown
- Zach's belt needs to be inside of his tabard
- Kevin put the ring in your pouch instead of on your finger
- Jess can put the dagger unsheathed under the pillow

Costume Shop:

- **GET SPANKS FOR JESS!!**
- Sponge all of the rubber shoes
- Lady Montague's hat needs to sit higher
- Finish Montague's hat and find medallion for said hat
- Add blue fur to Montague's cuffs
- Fix fur on Montague's collar (Fitting with Tyson)
- Add trim to Lady Montague's cuffs
- Attach chain to Lady Montague's costume
- Capulet snap tabard to gown at shoulders
- Dye Peter's tights darker
- Find a belt for Peter
- Dip down Maddie's head scarf
- Need to put a hook o the Nurse's shrug and new snap on Nurse's petticoat

- Make cowl for Nurse
- Paint cleavage on Nurse
- Put ties with snaps on the sides of smock
- Laces on front of Maddie's maiden bodice
- Schalck the masks
- **Romeo's pouch?! Need to make one if it's not here yet...**
- Cut out the T-Shirts
- Add peplum to Caleb's doublet
- Make crotch drape for Mercutio
- Dye Bob Prescott's tights darker
- Fix the cuffs on Jillian's pants
- Add snap tape to Demani's doublet
- Pull longer cord for Friar Lawrence and pull cord for Friar John
- Sew in Tybalt's and Gregory's tie on sleeves
- See if we have a dagger we can put on Peter's belt
- Shorten Mercutio's ties
- Get the cuffs on Tybalt's doublet and finish the peplum
- Finish the Watch's uniform
- Possibly hang a chain to Capulet's medallion
- Cut down the front neckline of Cap's robe
- Finish Paris' medallion
- Dye Paris' tights black
- We need to sew Mac's sleeve caps
- Find trim for Bob Prescott's doublet
- Pull Bob a cloak
- Let Friar John's hem out (might have to loosen the elastic to do so)
- Make the Watch flat caps and finish the bottom of their pants
- Figure out what to do about Zach's legs showing when he goes to pick Juliet up
- Take in the back seams of Bob's doublet
- Use black flat cap on Bob instead of red one

Lady Capulet:

- Trim on front and hem of Lady Cap's over skirt
- Put closer on Lady Capulet's petticoat
- Find a dark trim for Lady Cap's neckline on yellow dress

- Add yellow ruffle to back over neckline of over dress
- Fit choker to her
- Hem dressing robe

Juliet:

- Hem the pink train of Juliet's dress
- Drape the pink on Juliet's bodice
- Add rosettes to skirt
- Split veil in two (Melanie)
- Add trim to neckline of night gown
- Sew sheer yellow onto bodice of her over dress
- Tack all layers of green sleeves together
- Add trim to neckline of smock and put ties with snaps on the sides of smock
- Magnets on Juliet's jewelry
- Ruch sleeves of night gown
- Magnet all of Juliet's necklaces
- Set ties on Juliet's green sleeves
- Lower hem on Juliet's white death dress AMAP (3")

Romeo:

- Ruching on Romeo's white sleeves
- Add green trim for hem of Romeo's skirt
- Turn back 2 inches front of skirt
- Add blue and white trim to Romeo's hanging sleeves
- Add two false ties to each hanging sleeves
- Tighten suspenders (or get him new ones)

Hair Notes:

- Sampson's beard:
 - Needs to be more like his natural facial hair, shorter and needs a moustache
- See if we can cut a few wispsies in the front of Romeo's wig
- Set the veil in Juliet's wig
- Push all of Sarah's hair into the headdress
- Darken and lengthen the moustache on the Prince

- Everyone needs more old age makeup!
- Darken Lady Cap's eyebrows??

Priorities:

- ***Jacob's Frog***

Melanie Notes:

- Order more tights

Hannah Notes:

- Find a way to connect the two strands of pearls on Lady Cap

WEDNESDAY

URGENT

Major Priorities (MUST happen) (in order of importance)

- Jacob's frog?
- ~~Figure out what to do about Zach's legs showing when he goes to pick Juliet up~~ pull Xmas Carol socks
- ~~Take all loose or broken clothes from Juliet's dress~~
- ~~Add trim to neckline of Juliet's smock~~
- ~~Put ties with snaps on the sides of smock~~
- ~~Capulet snap tabard to gown at shoulders~~
- Fix the cuffs on Jillian's pants
- ~~Add hook and eye tape to Demani's doublet~~
- ~~Finish seams on bands of Watch's pants~~
- ~~Lower hem on Juliet's white death dress as much as possible (minimum 2" in skirt)~~
- ~~Take in the back seams of Bob's doublet~~
- ~~Sew Mac's sleeve caps to doublet (falling off)~~

Melanie/Patty Cutting Projects

~~_____~~ = Closure / Snap / Hooks

= Trim

~~_____~~ = Hem

~~Closure for Paris pants~~

~~Snap Sarah's petticoat~~

~~• Finish Montague's hat~~

• Make the Watch flat caps?

• Lady Montague's hat needs to sit higher (work with Lily)

Romeo Project (for someone Wed and Thurs?)

• ~~Turn front of skirt back 2 inches~~

• ~~Putting on Romeo's white sleeves~~

• ~~Add green trim to hem of Romeo's skirt~~

• ~~Add blue and white trim to Romeo's hanging sleeves~~

• Add two false ties to each hanging sleeve

Mundane Tasks

• ~~Put buttons on Lady Capulet's petticoat~~

• ~~Get ties on Juliet's green sleeves~~

• ~~Put a hook on the Nurse's shirt~~

• ~~Make snap on Nurse's petticoat~~

~~closure / Snap / Hook~~

= trim

~~Hem~~

- = ~~Finish neckline of yellow dress~~
- = ~~Hem Lady Cap dressing robe~~
- = Add orange chiffon trim and velvet trim to Lady Cap's overdress
- = Add yellow ruffle to back over neckline of over dress

General

- = Finish Lady Mont's robe?
 - = ~~Give Friar John Friar Lawrence's white cord~~
 - = ~~Find longer white cord for Friar Lawrence~~
 - = Sun and moon appliques on Watch
 - = Get the cuffs on Tybalt's doublet
 - = ~~Sew in Tybalt's and Gregory's tie on sleeves~~
 - = Add trim to neckline of Juliet's night gown
 - = ~~Rache closure of Juliet's night gown~~
 - = Find trim for Bob Prescott's doublet
 - = Finish the peplum on Tybalt's doublet
 - = Add blue fur to Montague's cuffs
 - = Add trim to Lady Montague's cuffs
 - = Laces on front of Maddie's maiden bodice
 - = Shorten Mercutio's ties
- ~~Oeschel - ^{pink lace} trim on shirt - remove~~
- ~~Arnold & Milligan - shirts - remove~~
~~leather ties at neck~~

[illegible]

Jacob Endris

	9/24		9/25		9/26		9/27		9/28	
	IN	OUT	IN	OUT	IN	OUT	IN	OUT	IN	OUT
T-shirt										
dance belt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
2 navy tights	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
white shirt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
green skirted doublet	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
rubber shoes	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
green beaded hat	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
brown belt w/ frog	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
brown jackal mask	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Caleb Fields

	9/24		9/25		9/26		9/27		9/28	
	IN	OUT	IN	OUT	IN	OUT	IN	OUT	IN	OUT
T-shirt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
dance belt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
striped brown pants	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
cream shirt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
blue patterned doublet	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
brown belt w/ frog	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
socks	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
brown boots	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
green bird mask	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Brock Fisher

	9/24		9/25		9/26		9/27		9/28	
	IN	OUT	IN	OUT	IN	OUT	IN	OUT	IN	OUT
T-shirt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
blue dress socks	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
blue robe	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
blue cloak w/ fur	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
chain w/ medallion	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
blue striped hat	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
slip-on shoes	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Juke
Joe
Enham



Joe Lino

	9/24		9/25		9/26		9/27		9/28	
	IN	OUT	IN	OUT	IN	OUT	IN	OUT	IN	OUT
T-shirt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
dance belt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
2 blue tights	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
white shirt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
gold hanging sleeves	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
dark blue doublet	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
black knee high boots	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
black belt w/ frog	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
coin pouch	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
gold mask	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	9/24		9/25		9/26		9/27		9/28	

AJ Lorenzini

ini	IN	OUT	IN	OUT	IN	OUT	IN	OUT	IN	OUT
T-shirt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
dance belt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
red tights	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
orange tights	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
black skirted doublet	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
black hat w/ gold buttons	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
rubber shoes	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Belt	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	9/24		9/25		9/26		9/27		9/28	

David Marden

[illegible]

	9/24	9/25	9/26	9/27	9/28
David Merten	IN	OUT	IN	OUT	OUT
T-shirt	✓	✓	✓	✓	✓
dance belt					
2 black tights	✓	✓	✓	✓	✓
white breeches	✓	✓	✓	✓	✓
white doublet	✓	✓	✓	✓	✓
red skirt	✓	✓	✓	✓	✓
red/gold cloak	✓	✓	✓	✓	✓
medallion	✓	✓	✓	✓	✓
black velvet hat	✓	✓	✓	✓	✓
black slippers	✓	✓	✓	✓	✓
red baldric w/ frog	✓	✓	✓	✓	✓
corset	✓	✓	✓	✓	✓
	9/24	9/25	9/26	9/27	9/28
Jake Milligan	IN	OUT	IN	OUT	OUT
T-shirt	✓	✓	✓	✓	✓
dance belt	✓	✓	✓	✓	✓
brown pants	✓	✓	✓	✓	✓
socks	✓	✓	✓	✓	✓
brown boots	✓	✓	✓	✓	✓
brown belt w/ frog	✓	✓	✓	✓	✓
white shirt	✓	✓	✓	✓	✓
orange doublet	✓	✓	✓	✓	✓
brown friar's robe	✓	✓	✓	✓	✓
sandals	✓	✓	✓	✓	✓
cowel	✓	✓	✓	✓	✓
	9/24	9/25	9/26	9/27	9/28
Edric Mitchell	IN	OUT	IN	OUT	OUT
T-shirt					
dark brown friar's robe	✓	✓	✓	✓	✓
sandals	✓	✓	✓	✓	✓
stole					
rosary	✓	✓	✓	✓	✓
cowel	✓	✓	✓	✓	✓
robes	✓	✓	✓	✓	✓

[illegible]

	9/24	9/25	9/26	9/27	9/28
Ethan Strimple	IN	OUT	IN	OUT	IN
T-shirt	✓	✓	✓	✓	✓
dance belt	✓	✓	✓	✓	✓
2 teal tights	✓	✓	✓	✓	✓
white shirt	✓	✓	✓	✓	✓
teal doublet	✓	✓	✓	✓	✓
4 purple tie-on sleeves	✓	✓	✓	✓	✓
2 brown belts w/ 1 frog	✓	✓	✓	✓	✓
socks	✓	✓	✓	✓	✓
brown boots	✓	✓	✓	✓	✓
purple mask	✓	✓	✓	✓	✓
Beloves	✓	✓	✓	✓	✓
	9/24	9/25	9/26	9/27	9/28
Zach Tabor	IN	OUT	IN	OUT	IN
T-shirt					
socks	✓	✓	✓	✓	✓
brown robe	✓	✓	✓	✓	✓
red/gold tabard	✓	✓	✓	✓	✓
chain w/ medallion	✓	✓	✓	✓	✓
gold patterned hat	✓	✓	✓	✓	✓
brown slip-on shoes	✓	✓	✓	✓	✓
gold laurels	✓	✓	✓	✓	✓
Belt	✓	✓	✓	✓	✓
	9/24	9/25	9/26	9/27	9/28
Tyson Woolf	IN	OUT	IN	OUT	IN
T-shirt	✓	✓	✓	✓	✓
dance belt	✓	✓	✓	✓	✓
yellow tights	✓	✓	✓	✓	✓
brown tights	✓	✓	✓	✓	✓
white shirt	✓	✓	✓	✓	✓
red doublet	✓	✓	✓	✓	✓
black belt w/ frog	✓	✓	✓	✓	✓
black knee-high boots	✓	✓	✓	✓	✓